



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

sentimental, domestic, and real, can suggest. The ground of these cameo paintings is sometimes blue, sometimes ashen rose, sometimes softest pink. Green and yellow gold is used in all the gilding.

Round the top of the room runs a carved cornice supported on brackets, below which is a band of garlands and pateras carved and gilt. The ceiling is domed. Four panels on the sides contain demi-figures in high relief, of cupids on terminals of acanthus scrolls. These cupids were originally of silver and the metal is now oxidized. They uphold wreaths delicately carved and gilt, and between them are medallions painted in cameo, white on pink, four figures representing the four seasons. The ground of the panels is painted lapis lazuli. In the arches are boldly carved scallop-shells in oxidized silver with gilt wreaths above them. The centre forms a round picture in which is painted Jupiter in a pink mantle on clouds borne by an eagle. It is framed in a garland richly cut and gilt, and in the spandrels are eagles with expanded wings and crowns of bay carved in relief and gilt.

The panels on two sides of the room open and show bookcases. It is a curious sign of the taste of that period that books should be hidden away as interfering with artistic decoration. To this day the habit of hiding books from sight gives most French houses an empty, unreal air, unpleasant and unhomelike enough to eyes accustomed to look upon literary treasures as the choicest of household decorations. All the panel-carving is in oak, gilded. The lunettes are all attributed to Natoire, the panel designs to Fragonard, and the terminal bearded men each side the fireplace to Clodion.

A harp richly carved and gilt, and said to have once belonged to Marie Antoinette, is kept in the room. Gilt chairs carved with lyre backs and eagle heads at the corners are covered with white brocade, and two small tables, one in a marquetry diaper of two woods, the other of white wood inlaid with a group of figures, are also placed to suit the room.

One singular breach of good taste strikes the visitor as soon as he discovers that he is victimized by a clever imitation. From one of the vases painted in the pilaster panels beside the mirror issue two sconces for candles, with candles carved and painted, the wicks black and seeming almost to smoke as if just blown out. All this is in relief, and the spectator is obliged to look long and steadfastly to convince himself that they could not be relighted. M. B. W.

#### TAPESTRY PAINTING.

##### AN ENGLISH TAPESTRY PAINTER'S CLAIMS FOR HIS ART.

INASMUCH as tapestry painting is a process distinct from painting in oils, water-color, or tempera, the idea has arisen that it is therefore without the pale of true art.

When we have mildly affirmed that neither oil-colors, nor water-colors, nor powder-colors should be used in tapestry painting, and gently intimated that it is simply a process of staining, and that the proper dye colors should always be procured, we have been loftily informed by more than one: "I am an artist and not

a dyer." Nevertheless, in tapestry painting we find all the qualifications necessary to make it an important factor in house decoration, and among the many revivals that have of late years been introduced into our houses with such pleasing results it bids fair to win a high place in the estimation of all true lovers of art.

accomplished by the artist. Those china painters who have had bitter experience of the havoc sometimes wrought in the firing will fully appreciate the advantage of this.

Tapestry painting is not only very fascinating, but it is also remarkably easy work, and in rapidity of execution it has no rival.

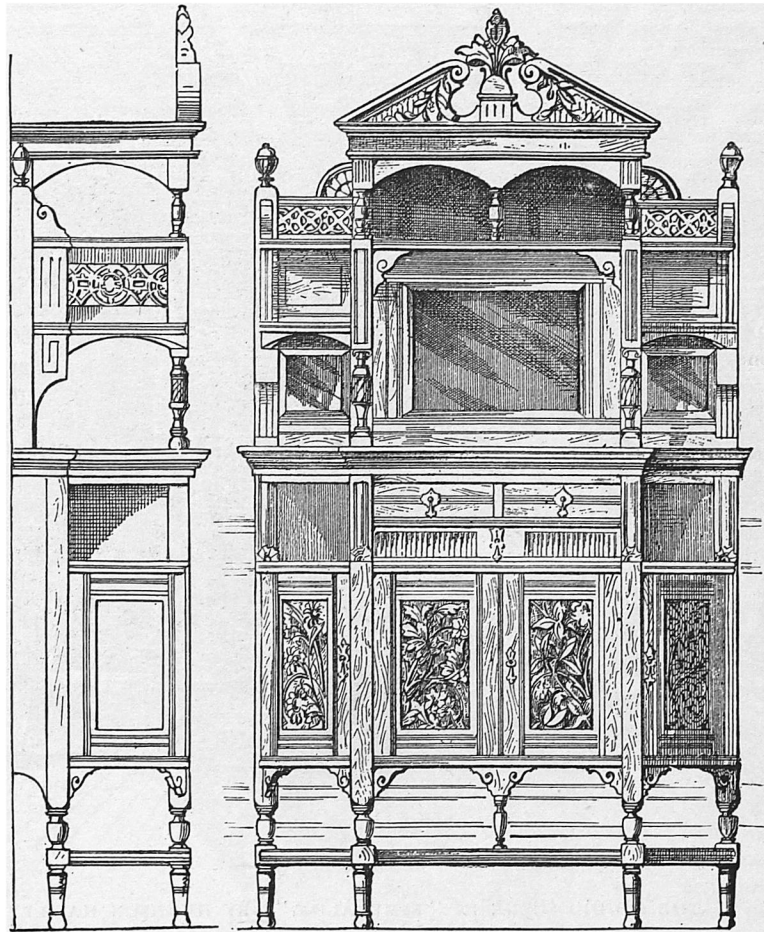
Of course great facility of execution cannot be gained all at once, but any one of ordinary artistic ability can attain a fair proficiency in a very short time. Classed, as it is, among the decorative arts, very much of what is technically known as modelling is not required in figure-work; neither is a great degree of skill absolutely necessary in landscape or flower designs; so that many, who have not the time or ability to produce a finished picture in oils or water-color, will find in tapestry painting a new field for the cultivation of those talents which, for want of such an opportunity, might have lain dormant.

The uses to which tapestry painting can be put are as numerous as the ships in Homer's immortal catalogue. If we turn to the sixteenth century, we find that tapestry painting was extensively used in cathedrals and chapels, and there is no doubt that it is pre-eminently fitted for all kinds of ecclesiastical decoration. Large scenes, such as Gustave Doré's "Christ leaving the Prætorium," in which architecture and a multitude of figures are introduced, are especially suited to this style of painting; the ribbed surface of the coarse canvas greatly adding to the effect of the whole. Then, to turn to domestic decoration, there is no kind of hanging for which it is not suitable, from the largest portière to the smallest of fire-screens. Sofas, stools, and chairs can be covered with it; the uncompromising back of a piano need no longer remain a ghastly object in an

artistic room; and large mats of painted tapestry are most novel and pleasing oases on a parquetry floor. In place of the bare expanse of folding doors, so common in city houses, a heavy portière of painted tapestry can be introduced with the most satisfactory results, always taking care that the design is in accord with the coloring and style of the room.

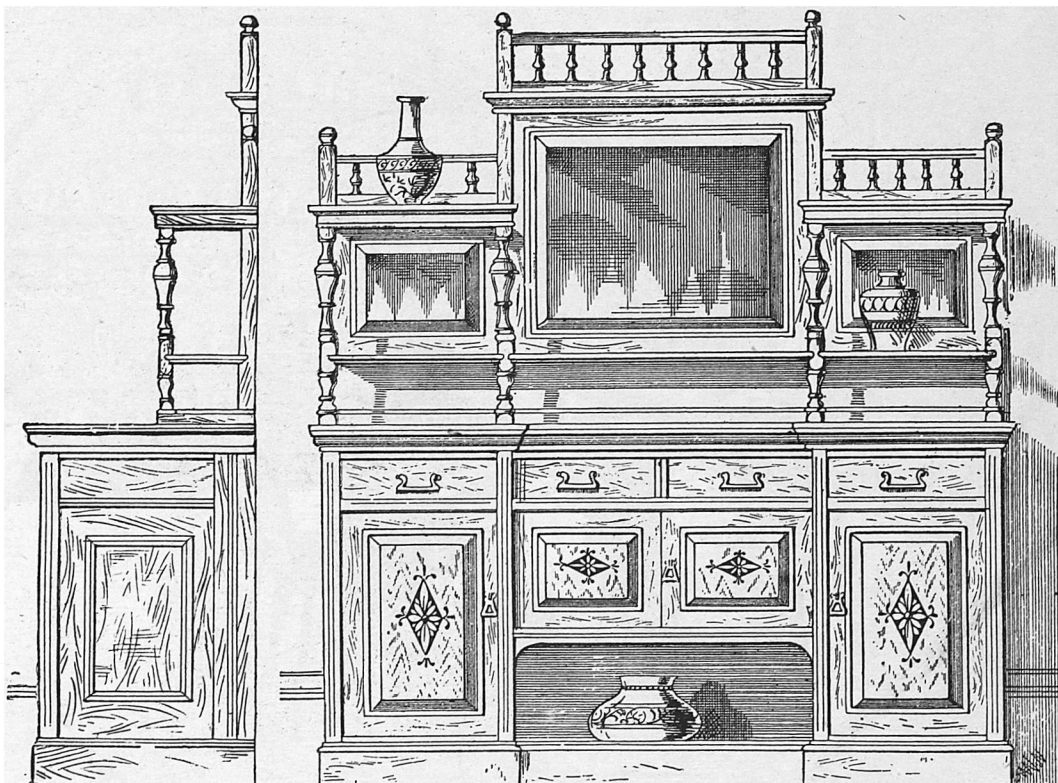
The object of tapestry—or, to speak more accurately, "textile"—painting, is to produce on ribbed canvas, by means of the brush, an imitation of the tapestries wrought by the needle. The one vital principle in the whole process is the necessity of leaving all the lights. As it is not permissible to use any opaque pigments, and at the same time it is next to impossible to take out a color which has once been put in, it is absolutely necessary that this vital principle should be properly realized, particularly by those familiar with the use of oils and water-colors. The pigments employed in tapestry painting are really dyes, which are especially prepared for the purpose; and which, sinking into the wet canvas, permanently stain the surface.

In fact, tapestry painting is nothing more nor less than a system of staining the canvas, by means of the brush, to a greater or lesser degree, according to the intensity of the effect desired. The method is extremely simple. The canvas has first to be prepared with water, and while damp the colors are rubbed in. By this means



SIMPLE DESIGN FOR A CABINET.

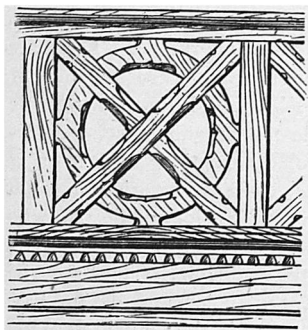
Although peculiarly adapted to mediæval decoration, it can be brought into harmony with any style. The strength and durability of the canvas make it a serviceable textile for every-day use, and its coarseness does not prevent its being covered with the most delicate designs. The brilliant bloom peculiar to flowers, the



SIMPLE DESIGN FOR A SIDEBOARD.

silky plumage of birds, the bold outline of a mediæval knight, can all be produced on it with the greatest ease. Another important point in tapestry painting, and one which will cause it to be taken up by many in preference to china painting, is, that from the stretching of the canvas to the last finishing touch, it can be entirely

the most brilliant masses of color or the most subtle gradations of shade can be obtained. It is easy to understand that the softest mossy effects can be secured

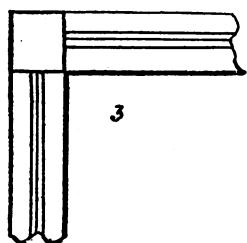
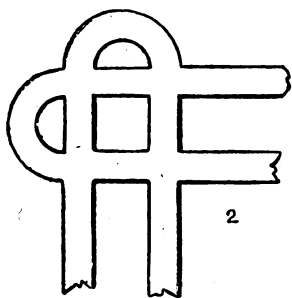
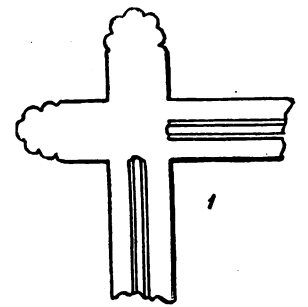


OAK BALUSTRADE.

water-color drawing in the days before it became fashionable to heap on piles of body-color. Although the

by the color dispersing on the wet canvas, while its direction is controlled by the canvas that has been left dry. Of course, in the execution, the tendency which the colors have to run when on the wet surface must be constantly taken into consideration. It is eminently transparent painting, and can best be compared to

Of course this revival of tapestry painting has led to the trial of many experiments in the art, but they all more or less defeat their object. Among these vagaries the introduction of gilding to produce effects unattainable by the transparent dye colors, may be said to be the most objectionable. But it is only fair to add that this is not wholly a modern innovation, as the tapestry-workers in ancient times were carried away by the fashion of the day and began using threads of

PICTURE-FRAME CORNERS.  
(SEE PAGE 66.)

gold when the illuminators of manuscripts took to putting in gold shadings. However, as the chief claim of painted tapestry to be considered a useful factor in house decoration lies in its flexibility and the absence of any paint to crack or peel off, it is evident that the introduction of any opaque pigment or of metal at once defeats its object, and that it is necessary to adhere rigidly to the dye colors alone if tapestry painting, pure and simple, is the result desired.

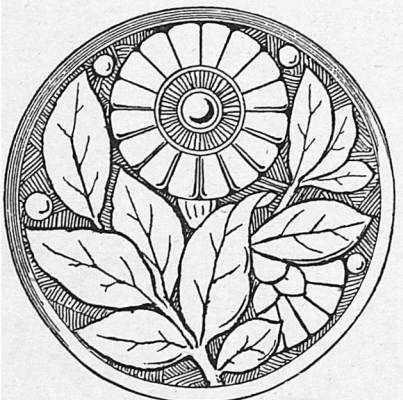
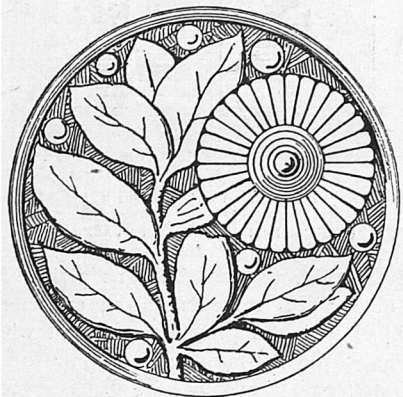
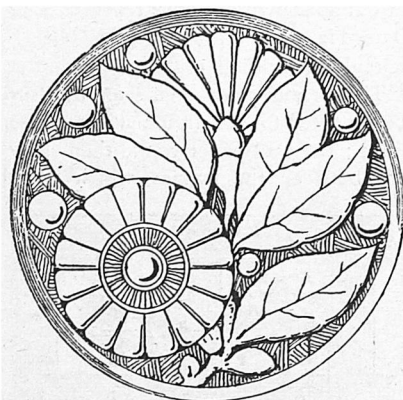
JULES JULIEN.

#### EMBOSSSED WALL DECORATIONS.

A STOCK company is being formed in this city for the purpose of acquiring and developing on this continent the patents for the application of compounds of solidified oils to the manufacture of wall and other decorations in solid relief and to other articles. "Lincrusta-Walton" as the material is called, takes its derivation from "linum," flax, the chief ingredient of lincrusta being linseed oil, and "crusta," relief; Walton

being the inventor and patentee. Mr. Walton is the inventor and patentee also of the well-known linoleum floor-cloth.

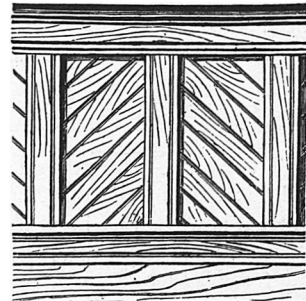
Lincrusta is a fabric which, though soft and capable of receiving impressions when first formed, hardens

CARVED WOOD MEDALLIONS.  
FOR A MANTELPIECE FRIEZE.

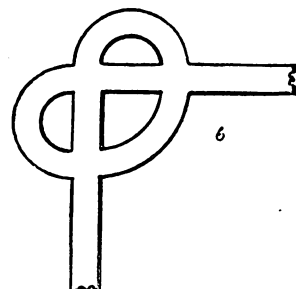
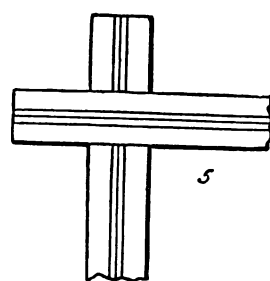
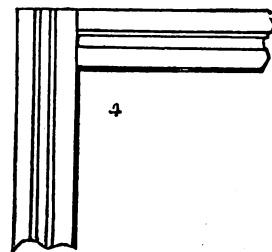
within a few hours, and hence these impressions are retained. The texture of lincrusta may be described as being between that of linoleum and that of leather. Its natural color is a neutral shade, but almost any tint can be given it in process of manufacture. In its more

muslin side being smooth and flat. The designs may be bold and deep, or delicate as the tracery of a spider's web. The only limit in these respects is the art of the

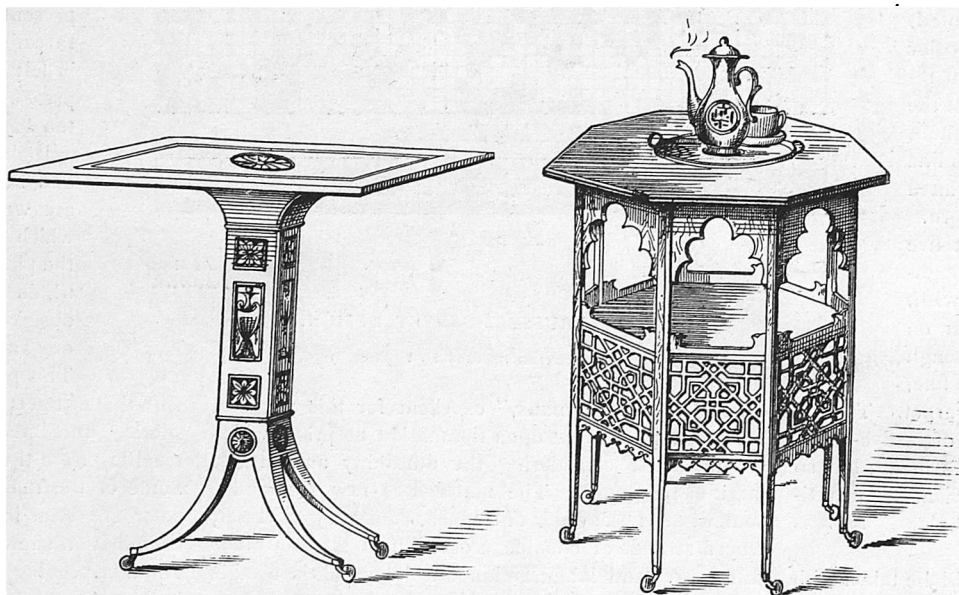
designer, and the skill of the die-sinker. The material, it is claimed, is waterproof, flexible as leather or rubber, resilient, standing blows without injury; tough, not tearing, save with great force, and unaffected by heat or cold. Hung as a wall-paper in its natural tints, it is certainly a beautiful mural decoration. It is also colored to resemble stamped leather, embossed metal, tapestry and carved work. It is cheaper than the higher priced flock and relief papers, can be washed and scrubbed, and, after hanging in one place, can be taken down for use in other rooms. Mr. Le Prince, a Parisian artist of ability and an enterprising business man, is to represent the manufacturers in New York. As a preliminary to this undertaking he has fitted up some rooms in Union Square with great taste, employing the lincrusta in many ways for their decoration. Another new embossed material for decorative uses on walls is "subercorium." It is introduced by Jeune & Co., of London, and, like the lincrusta, is said to be suitable for dados, panels, fittings, etc. It is also claimed to be impermeable to moisture, very pliable, and not readily broken. A composition is first prepared consisting of india-rubber and cork, similar to, but finer than, that made use of in the manufacture of cork carpet. Raw



OAK WAINSCOT.

PICTURE-FRAME CORNERS.  
(SEE PAGE 66.)

or native india-rubber is thoroughly cleansed by means of washing-rollers, and is placed in a stove and dried; it is reduced then to a body in a machine known as a masticator. After this treatment the india-rubber is rolled finely out into sheets, and it is converted into dough by the aid of a spirit solvent. The dough is mixed in a mixing machine with about an equal quantity of finely ground cork, and the dough is spread by means of rollers in a thin layer on one or both sides of a cotton or other fabric. The length when completed is put into a drying-room, afterward the fabric is passed several times between calender rolls, and then is faced by grinding upon a revolving stone in a facing machine. The fabric is now ready for embossing; the embossing is performed by flat pressure between a block, having the desired pattern sunk into its surface, and a pad or force on the other side. A considerable pressure is used, and the fabric takes and retains the embossing sharply and well. The different parts of the pattern



DESIGNS FOR FANCY TABLES.

important applications, it is made in rolls or pieces of the usual wall-paper size, in a continuous sheet, attached to a thin back of muslin and paper. In this form it is stamped with designs in solid relief; the reverse or